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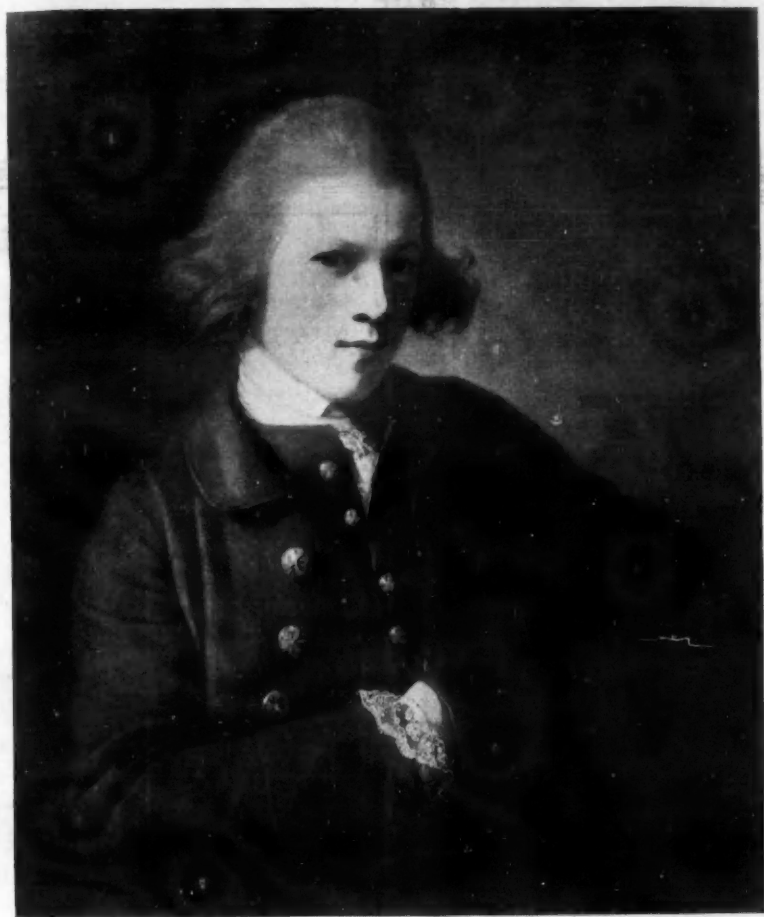
An International Newspaper of Art

VOL. XXI, NO. 36—WEEKLY

NEW YORK, JUNE 16, 1923

Entered as second class mail matter, N. Y. P. O., under Act of March 3, 1879. PRICE 15 CENTS

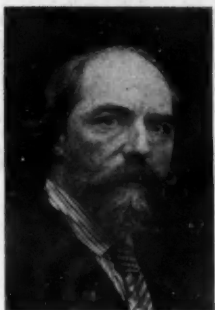
Concord Acquires Benjamin West Portrait



"PORTRAIT OF SIR WILLIAM YOUNG" By BENJAMIN WEST
Recently acquired by the Concord Art Association for its new museum from the Kraushaar Galleries, New York.

AUGUSTUS JOHN WILL PAINT OUR NEGROES

He Admires the Blacks as Well as Mulattoes—Condemns Prohibition, Praises American Women



AUGUSTUS JOHN

Augustus John has been painting the portraits of some well-known American citizens, and he will probably put on canvas the likenesses of quite a number of others more or less known to the public, but the most interesting persons he has met in America thus far cannot be found in any social register. He is very much attracted by our negro population and he intends to portray many of them, individually and in groups, and he will make another visit to this country largely with that object.

"Your negroes are wonderful," he said, in response to the familiar question as to what was the most interesting phase of American life. "I went up to the Harlem district where many of them are to be found, and spent an evening in a dance hall to observe them. They seem to be natural artists, especially in music and dancing. They have spontaneity, rhythm—oh, they are very rhythmic. It seems too bad that when any of them in this country show talent in the graphic and plastic arts, or in any line of artistic endeavor, they are denied an equal chance with other artists."

"Do you like the mulattoes, or the brown or black negroes?"
"I like them all."
"How about their thick lips and flattish noses?"
"Well, there is beauty among that kind, too."

Mr. John, whose portrait of Mme. Suggia, the Italian cellist, has recently sold in London to an anonymous American buyer for £5,000, and whose receipts from a single London exhibition of his varied works will total not far short of £50,000, is perhaps the leading figure in the English art world.

"The paradox of Augustus John," said a critic recently, "is that in our artificial civilization, he, who is especially naïve, is eagerly sought by the sophisticated. . . . Evidently, he sees so directly that his perception is not obscured by the social [Continued on page 4]

"THE ART NEWS, which is always on our reading table in the galleries, keeps us in touch with the things that are going on in the art world. It is the sort of news we get from no other publication."
—Maurice Block, Director of the Omaha Society of Fine Arts.

Nebraska Obtains a Beautiful Friesseke



"LADY IN PINK" By F. C. FRIESEKE
Purchased by Mr. C. H. Morrill from the Grand Central Art Galleries of New York and presented to the Nebraska Art Association.

CARNEGIE INSTITUTE BUYS THREE WORKS

Paintings by Valentin de Zubiaurre, Boutet de Monvel and John C. Johansen Added to Collection

PITTSBURGH—Announcement is made by the Carnegie Institute that the painting "Twilight," by Valentin de Zubiaurre in the twenty-second International exhibition, has been purchased by the department of fine arts for the permanent collection. The painting hangs in the Spanish section and has been commented upon favorably by thousands.

This is the third painting which the department of fine arts has purchased from the present International, the other two being "Portrait of my Mother," by Bernard Boutet de Monvel, in the French section, and "Borderland," by John C. Johansen, in the American section.

Valentin de Zubiaurre and his brother, Ramon, who is also represented in the present International, are among the most widely known painters in Spain. They, in the eyes of all who know them, are inseparably associated in art just as they are in the infirmity of deafness, which serves to make still closer the communion between them and their productions.

The painting "Twilight" was purchased, as were the other two, from the patrons' art fund which was established about a year ago by twelve Pittsburghers for the purpose of adding to the permanent collection at the Institute.

FIRST DRAWING SET FOR GRAND CENTRAL

Lay Members to Meet at Painters and Sculptors' Gallery June 27 to Select One Art Work Each

On the evening of June 27 at the Grand Central Art Galleries the lay members of the Painters and Sculptors' Gallery Association will hold their first yearly drawing of the paintings and sculpture to which their dues entitle them. Robert W. DeForest, president of the Metropolitan Museum, and Miss Mabel Choate will officiate.

On this occasion three new galleries will be opened for the first time and will contain, with one of the old galleries, the paintings and sculpture contributed by the artist members of the organization from which the selection is to be made. As announced when the organization was formed a few months ago, artist members give an example of painting or sculpture, and lay members contribute \$600 a year for three years, this contribution entitling them to one work of art each year.

The lay members number about 100, most of whom will be present for the drawings. Among those who expect to attend are Samuel Rea, president of the Pennsylvania Railroad; Miss Helen C. Frick, Miss Lucy M. Taggart; H. B.

\$343,000 IN A DAY AT ROTHSCHILD SALE

Lewis & Simmons Principal Buyers at Opening of Auction of Art Collection at Christie's

LONDON—One hundred items from the collection of old French furniture, tapestries and objects of art left by the late Sir Anthony de Rothschild brought a total of \$343,000 at Christie's on June 13. This was the first session of a two-day sale. The firm of Lewis & Simmons was the principal buyer.

Sir Anthony's collection was formed between 1840 and 1850 and was removed from Aston Clinton, Aylesbury, for sale by orders of his daughters, Lady Battersea and the Hon. Mrs. Eliot Yorke. It was especially rich in works of the great French cabinet-makers and enamelers.

A Louis XV marquetry table, stamped "J. L. Cossom," brought 4,700 guineas, and a Louis XVI upright cabinet stamped "J. Dubois," 3,100 guineas. Four panels of Gobelins tapestry, signed "F. Boucher," realized £15,750. Three Gobelins tapestry lambrequins woven with palm trees fetched £3,150.

GIFT OF \$50,000 FOR WESTFIELD MUSEUM

Mrs. Florence Lang Rand, of Montclair, N. J., Contributes to Fund in the Massachusetts Town

WESTFIELD, Mass.—Gifts amounting to \$65,000 for the Westfield Atheneum have been announced by William B. Reed, chairman of the committee in charge of plans for the new Whitney Library.

One gift of \$50,000 is from Mrs. Florence Lang Rand, of Montclair, N. J., daughter of the late Jasper Lang, of Westfield, and a benefactress of the Montclair Art Museum. This amount is for the construction of an art museum to become a part of the Atheneum group.

The other gift is \$15,000 from Frederick H. Gillett, speaker of the House of Representatives, and his sister, Miss Lucy D. Gillett, for the restoration and remodeling of the Atheneum building, which was Mr. Gillett's birthplace and is to be known as the Fowler-Gillett House. The house was built by the late James Fowler, grandfather of Mr. Gillett and his sister.

Selections from a Group of Prints by Fifteenth Century German Artists Acquired by the Boston Museum



"THE ANNUNCIATION" By SCHONGAUER



"ST. JOHN ON PATMOS" By SCHONGAUER



"JUDAS" By the Master E. S.



"ST. CATHERINE" By the Master M. Z.

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BAROQUE MUSEUM ACQUIRED BY VIENNA

Castle Belvedere, Built in This
Style, Now Houses Many Rare
Art Works of XVIIIth Century

VIENNA—Vienna has been enriched by a new museum. This was brought about through the initiative of the managers of the Staatsgalerie, Dr. Haberditzl and Dr. Tietze, and by munificent donations from art enthusiasts who have preserved their idealistic aims in spite of the all-governing materialism.

In the Castle Belvedere, a pearl of Austrian baroque architecture built by Lucas von Hildebrandt at the beginning of the XVIIIth century, sculptures and pictures of the same epoch and origin have been united, which until then had belonged to the Kunsthistorische Museum and the Staatsgalerie. The new collection is called Oesterreichisches Barockmuseum and it gives a splendid representation of the art of this period, which in Austria had developed to special beauty.

Twelve rooms, which have remained unaltered, display many fine objects. A total of about 200 are exhibited, the spacing and installation being admirable. The blue room contains pictures of court representation. In the room marked "Grotesque" only sculpture and medals are exhibited. The marble gallery is devoted to sculptures by F. X. Messerschmidt. Seven niches shelter marble statues of life size by Domenico Parodi. In the room of the glasses, which is paneled with gilded wood, pictures by Perlmoser, A. Graff and I. Schletterer are the features. One of the rooms is entirely given up to I. Maupertsch, whose religious pictures are so characteristic of Austrian baroque painting.

The red room contains three large altar pieces by P. Troger, J. J. Mildorfer and F. A. Maupertsch. The yellow room, with a ceiling piece by M. Altmonte, houses eleven sculptures by the great Austrian baroque master Rafael Donner. In the big marble room the lead casts of a famous fountain by R. Donner are shown. The gallery of sketches displays works by Troger, Wohlgemuth, Holzner and others, the marble gallery three beautiful sculptures by Balthasar Moll.

Eight religious paintings by Kremser-Schmidt are united in the green room, and the room devoted to landscapes shows works by Hartmann, Faistenberger, Flatzer, Seybold, Schinagl. A catalogue with excellent reproductions has been published.

The Oesterreichische Staatsgalerie in Vienna has yielded to the Kunsthistorische Museum those works of the XVth and XVIth centuries of Austrian origin which formerly had been designated to form a part of this purely Austrian collection. The Staatsgalerie will in future devote its whole interest to modern art of the XIXth and XXth centuries. In three rooms of the Kunsthistorische Museum these recovered and sadly missed canvases have been united with an equally

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LEMORDANT, BLINDED, YET WORKS FOR ART

Painter Tours France Lecturing—
A Chair May Be Founded for
Him at the Ecole des Beaux Arts

PARIS—The war, which deprived Jean-Julien Lemordant of his eyesight, did not succeed in robbing him of his valor. Loyal soldier of his art as he proved to be, as also of his country, he now serves them with his word as once he served them with his hand. Just now he is pursuing the mission he started on by touring the United States in 1917. Across the whole country, from his native Brittany to Provence, from Provence to Alsace, he preaches his faith in art, the need for it, and the need for a revival of the arts of the old provinces.

"The lecture I held recently before a crowded house in the theatre of St. Brieuc," so he wrote recently to his friend M. Armand Dayot, director of *L'Art et les Artistes*, "has produced a deep impression. I felt a great lump in my throat as I was about to speak and I asked myself whether I should be sufficiently master of myself to overcome my emotion and express myself with clarity to an audience so earnest and so still that I might have been alone with my thoughts."

"There are great things to be done in the world," continued the blinded artist, recalling the pictures which, "intoxicated with light and color," he painted erstwhile "with such mirth and joyfulness," recalling also his brief, passionate, tragic campaign in the war, followed by arduous stations between lines of cheers in the exacting campaign undertaken since he fell into night.

These pilgrimages, for one already so tried, are not without their serious risks and perils. A short while ago Lemordant had a bad accident when falling from a train at Strasbourg station, breaking several ribs, so his friends are wondering whether his eloquence and energy might not be utilized at less cost to him and are thinking of founding a chair in ethics and esthetics at the Ecole des Beaux Arts where this living symbol of the spirit of sacrifice would be an inspiring force among the youth studying in that institution.

Whatever the upshot of this cogitation, neither the authorities nor his conferees forget Lemordant, to whom President Bartholomé presented the insignia of commander of the Legion of Honor—thus promoting him from the rank of officer—in the course of an impressive ceremony held in front of his picture of "La Ronde," a group of romping Breton peasants, shown at the last Salon de la Société Nationale and which concluded by his fellow artists carrying him in triumph through the galleries.

—H. S. C.

Fascinated by Prints, a Thief

Breaks Into Brown-Robertson's

A thief who broke into the show case of the Brown-Robertson Galleries on the night of June 9 and removed two old American ship prints and a facsimile of A. J. Munnings' "Red Prince Mare" was caught a short distance away near the Hotel Chatham by a patrolman who heard the sound of breaking glass and started in pursuit.

When taken to the police station the man explained that this was his first offence and that he had for three or four days been fascinated by the prints and had been planning how to get possession of them. With this in view he bought a chisel and tried to force the lock, but failing in this broke the glass. The case is located in a doorway on the street not more than thirty feet from the corner of 48th St. and Madison Ave. Two years ago an adjoining case was opened and some flower prints stolen.

Cleveland Artist Wins a Big Success



"IMPRESSIONS OF A BULL FIGHT" By HENRY G. KELLER
One of a group of ten paintings awarded special prize for maintained excellence at the fifth annual show of Cleveland artists and craftsmen

Several of the group were sold on the opening day of the exhibition. Mr. Keller won the same prize at the first Cleveland annual in 1919. A fruit piece and a water color "Hermitage, Talavera," will remain in the Cleveland Museum. "Autumn Fruits" was purchased for the Phillips Memorial Gallery, Washington.

Art Directors for Secretary of Art

All Will Urge a Federal Art Department, a National Gallery and American Exhibits Abroad

MILWAUKEE—A secretary of art in the president's cabinet, a national gallery of art for the United States, and an American department of art in the great international exhibition at Venice next year, are three chief objectives of the Association of American Art Directors and the American Federation of Arts, whose annual meetings at Cleveland and St. Louis were attended by Dudley Crafts Watson, director of the Milwaukee Art Institute.

"Just think of it!" exclaimed Mr. Watson upon his return, "the great United States without a national art gallery. No secretary of art. No representation at the Venice exposition, when the American exhibition at the Carnegie international show was the best there."

"Every art director in the United States will write to his United States senator, urging these things."

"It took the Southwest to put ginger into the meetings of the American Federation of Art. A Kansas farmer, fresh from the soil, told us how he had given up farming to sell pictures to farmers, because he had had an eye-opener from an artist who stopped one day to paint near his house. That man related how he had sold 800 paintings and etchings to Kansas farmers—everything good, from Whistlers and Zorns to Sandzéns."

"Another surprise was a long-legged youth from Oklahoma University who talked on modern art with greater taste, understanding and vision than anyone I have ever heard."

Stuart 'Washington' to St. Louis, \$35,000

Portrait That Hung Forty Years in the Metropolitan Purchased by the City Art Museum There

After having hung in the Metropolitan Museum of Art for forty years as a loan, a portrait of George Washington painted by Gilbert Stuart and owned by heirs of George Douglas, a founder of the museum, has passed by two sales into the possession of the City Art Museum of St. Louis. It was purchased this year by the John Levy Galleries and sold recently by them through Noonan-Kocian, of St. Louis, to the Museum.

The price, announced as \$35,000, is said to have been the largest ever paid by that institution for a single acquisition. The painting has been on exhibition there for three months. The portrait is of the "Athenum" type, the original of which hangs in the Boston Museum. It was bought from the artist by Douglas, from whom it passed in 1861 to his son, William Proctor Douglas. It measures 21½ by 27 inches. Having been in the Metropolitan Museum all these years, it is perfectly preserved.

New Art Gallery Opened

Louis Falconi has opened at 70 West 50th St. the Dafalco Art Gallery with an exhibition of landscapes, portraits and works in other mediums as well as books, all by Charles Henry Miller, who died last year at the age of eighty years. A member of the National Academy from 1875, when he was thirty-three years old, Miller was an art critic, essayist and lecturer as well as a painter and engraver, and he was also a practising physician for a time.

GIRL WINS CHALONER PARIS PRIZE, \$6,000

Erna Lange Will Study Five Years Abroad—War Veteran Captures Scholarship in Rome Academy

For the first time since it was established in 1890, the Chaloner Foundation's Paris prize of \$6,000 for five years' study of art abroad has been won by a woman. She is Miss Erna Lange, of 501 Morris Ave., Elizabeth, N. J. Announcement of the award was made at the National Academy of Design by the jury, which consisted of Charles A. Platt, Harry W. Watrous, Thomas W. Dewing, W. Granville-Smith and Robert I. Aitken.

Second prize, \$200, went to Maxwell B. Starr, of New York; third prize, \$100, to Anatoli A. Shulkin, of New York, and honorable mention, to Nathan Hoffman, of Long Branch, N. J.

Miss Lange has studied six years at Cooper Union, the Art Students' League and the National Academy. Her chief interest now is in mural painting. She is twenty-six years old. She expects to study at the Fontainebleau School of Fine Arts.

This is the second award of the Chaloner prize made since the beginning of the twentieth century. The legal troubles of the donor, John Armstrong Chaloner, tied up the funds of the foundation after the first several awards had been made. The accumulated funds now amount to \$100,000. Among the early beneficiaries were Willard Metcalf and Lawton Parker. In 1921 John F. Connah won the prize. He is now studying in Paris.

Francis Scott Bradford, of Appleton, Wis., twenty-three years old and a veteran of the last war, is this year's winner of the scholarship of the American Academy in Rome, carrying an annuity of \$1,000 for three years' study at the Academy there.

This year, the Academy had no formal competition in painting for the candidates for the prize except that after it had selected three of them as the most promising of the twenty-five entered, judging them on accomplishments and other evidences of merit, the jury asked the three for mural compositions, as-

signing them the subject "Dawn." The work was done at the National Academy of Design.

Bradford, son of a lawyer, studied law until he entered the army. He was wounded almost mortally in France but recovered and was in the honorary regiment which accompanied General Pershing through Europe and back to America. A recurrence of trouble from his wounds sent him to Des Moines for surgical treatment, and when he was there he entered the Cumming School of Art on an impulse. His success there led his instructors to advise him to continue the study of art, and in 1920 he came to the National Academy of Design, where he has studied since that time.

Five Old American Portraits Given to Antiquarian Society

WORCESTER, Mass.—Mrs. Frederick Lewis Gay, of Brookline and Concord, has presented to the American Antiquarian Society, of this place, five important early American portraits. They are those of the Rev. Cotton Mather and the Rev. Mather Byles by Peter Pelham, of the Rev. Mather Byles by John Singleton Copley, of the Rev. Mather Byles, Jr., by Mather Brown, and of Mather Brown by himself. They were purchased in 1908 from the estate of Mather Byles de Brisay, of Bridgewater, N. S., in whose family they had been for years.

The painting of the Rev. Cotton Mather is an unfinished replica of one already owned by the Antiquarian Society and from which Pelham engraved the first mezzotint made in the Colonies. That of the Rev. Mather Byles was done in 1767 and sent to Nova Scotia in 1784 and virtually forgotten for more than a century. The Rev. Mather Byles, Jr., who was an uncle of Mather Brown, had pastorates at New London, Conn.; Halifax, N. S., and St. John, N. B.

Lecture on Prints Is Broadcast

A lecture by George Oakley on the making of prints was broadcast by radio from Bamberger's store in Newark on the afternoon of June 11. The speech was arranged at the solicitation of the radio people, showing that prints are considered a popular subject. Mr. Oakley, who was a pupil of Frank Brangwyn, is on the staff of Brown-Robertson & Co.

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(For addresses see page 6)

Cleveland Gets Early Italian Madonna



"VIRGIN AND CHILD." Carved in wood ITALIAN XIV CENTURY
Recently presented by J. H. Wade to the Cleveland Museum of Art

AUGUSTUS JOHN WILL PAINT OUR NEGROES

[Continued from page 1]

position or the material circumstances of the individual he scrutinizes. John has not been subdued by the success that has occurred to him. He has persistently retained his personal mode of thinking and feeling without devising the protective coloration that convention demands of distinguished men.

Mr. John is said to be difficult to make an appointment with, but I must have caught him in the right mood, for I had to wait only seven days after first hearing his voice over the telephone before he agreed to set a time to talk with me about art and his American visit and allied subjects. He wears his beard untrimmed, and he is fond of striped shirts and colorful neckties. He laid aside his brushes in his temporary studio in the Hotel des Artistes at Sixty-seventh St. and Central Park West, and lighted a pipe, and then leaned back in a comfortable chair and smoked and talked with all the unconventionality of a real Bohemian. He is of Welsh blood, and that other outstanding figure in English art, Frank Brangwyn, is half Welsh and half English.

Mr. John was asked if he would like to visit Tahiti and paint the natives there as Gauguin did. "Very much," he said. "But I want to see more of your negroes first. I am told that I ought to observe them on cotton plantations and on Mississippi river steamers."

"Were any drinks served at the Harlem cafe?"

"Only soft drinks were served. But we took our own."

"What do you think of the conviction of the secretary of the Independent Society of Artists in New York for hanging a picture by Francois Kaufman satirizing prohibition? The picture showed Christ changing water into wine, and depicted some of our prohibition-mad politicians trying to stop the operation."

"That conviction was an outrage on liberty and art. Your prohibitionists seem the richest subjects for satire in the world. They strike me as puritanical busybodies. Prohibition is more than a farce—it is a tragedy. I agree with those who say it breeds disrespect for all laws. It is unjust to the poor, because one doesn't have to be in this country long before discovering that anyone with money can get all the liquor he wants, while it's beyond the reach of those with little money."

He was asked if he had heard Gilbert K. Chesterton's epigram to the effect that "the history of the United States began with the Declaration of Independence and ended with prohibition." He said, "No, I hadn't heard it, but that is a good estimate of the facts."

"Do you think that George Brandes

is right in his opinion that 'Europe is finished'?"

"No; that's rot. Political or commercial prosperity has little or nothing to do with art. It is well for a country not to be too prosperous, too materially satisfied, if it is to produce great art. But there is no rule about these things that I can discover. Art is being produced in Europe, in various countries, of a high order. The English are not lacking in artistic feeling, but their art seems to come in waves, with intermittent barren spaces, more than in other countries. The English are artistic because they are the most romantic people in the world, though they don't like to admit it. If they were not romantic they would not be constantly sailing the seven seas, and they would not have established colonies in all parts of the world and their rule would not be so widespread at so great a cost."

Mr. John was once quoted as saying: "I would like to overcome my constant amazement at life but have never yet succeeded." He is amazed at the immensity of things in America and he agrees with W. L. George's opinion that New York is Brobdinag. Thus far he has seen only New York, Philadelphia, Buffalo and Pittsburgh. In Pittsburgh he was one of the jury of awards of the International exhibition of paintings. He expects to return to Buffalo soon to finish the picture of Mrs. Goodyear, mother of Conger Goodyear. Other portraits he has painted are those of J. H. Phipps, Mrs. James R. Sheffield and Stephen Clarke. He will go to Washington to see the new Freer Art Gallery, four rooms of which are devoted to the works of Whistler.

Asked what he thought of Whistler, he said it would "take too long to tell, and besides, there's so much to say that I don't know where to begin."

"Haven't you got a new Whistler story up your sleeve?"

"Well, yes, I've got a Whistler story that's never been published, because it happened to me and I don't think I ever told it. When I was just a kid I chanced to meet Whistler in the Louvre and I got to talking to him somehow, and I went about with him looking at pictures. He was somewhat advanced in years and sensitive about it and he wanted to stay youthful as long as he could. We stopped before a Titian. 'Now there,' he said, 'is a man who painted the better the older he got, and he was not quite ninety when he died, and then he was carried off by the plague. If it hadn't been for that he might be painting yet.'"

"Do you think artists do better work as they grow older?"

"Undoubtedly. It was true of Whistler, and also of Titian and of Rembrandt and of other great painters, and of some of the famous sculptors. It seems tragic that life ends in many cases just when an artist has begun to do his best work."

"Did you see that caricature of Pennell by Wyncie King, reproduced in THE ART NEWS, showing Pennell dragging about a toy wagon in which there was a

miniature likeness of Whistler and decorations suggesting a butterfly?"

"No, but I shouldn't want to be dragged about by 'Pen.'"

"Pennell thinks that as an etcher Whistler was in some ways superior to Rembrandt."

"Rot. It's all right for him to praise and defend Whistler, but he is like a mad dog when he gets worked up on the subject."

"I notice that George Moore in his 'Modern Painting' classes Whistler with Velasquez and a few of the other very great."

"Well, as Whistler would say, 'Why drag in Velasquez?'"

"Do you agree with your associate on the International jury, Mr. Georges Desvallières, that this country has produced no master artist, although we have a number of fine portraitists and painters of lovely landscapes?"

"It is too difficult to judge one's contemporaries. You have some fine painters, a number of whom are represented in the International and others of whom I have seen represented in various galleries. To name a few, there are Glacken, Henri, Bellows, Speicher, Chanler, Kent, Frieseke and Davies. There are doubtless others deserving mention whose work I have not seen. Of course Sargent's work is good, and that was a wonderful tribute to him when the National Gallery in London, which shows the work of no other living artist, hung his nine portraits of the Wertheimer family."

Mr. John approved of the suggestion of Homer Saint-Gaudens, art director of the Carnegie Institute, that a large exhibition of works by American artists should be held annually or biennially in Europe. "We have to come over here to see many of your best artists' work, and it would be a fine thing for the promotion of international understanding and good will if the people of the principal European countries could know your artists better. A few exhibit in the Paris salons, and at rare intervals noteworthy artists of America have individual shows in Paris and, at rarer intervals, in London, but a big exhibition of American art over there would cause Europeans to realize that you are producing real art on a large scale. The art of your Indians might well be a feature of such a display. It is regrettable that you have so long suppressed your Indian folk art as you have suppressed your negroes—although the suppression of folk art is something of which all peoples have been guilty. The pottery of the Hopi and Zuni tribes and the Navajo blankets and other ornamental work of the Indians are highly esteemed by European artists."

"Well, we don't suppress the Indians or their arts now. We treat some of our Indians so well that a number of them are actually millionaires."

Mr. John was glad to hear that. He said there was a wealth of beauty in American life that he had seen, and much more that he expected to see. "Your American women are beautiful—many, many of them. The average of beauty among them is very high."

"Do you attribute it to the blending of races? It is said that the most beautiful women in Europe are those living on the border between countries, as in the south of France and the north of Italy, on the Spanish border, and along the dividing line between Austria and Germany."

"It is not necessarily the physical blending. It is probably due largely to the contact of ideas and ideals, the psychical blending that produces harmony of type which pleases the physical eye."

—W. S.

Drawings for "Don Quixote"

LONDON—Up to June 23 there will be on view at the Fine Art Society, 148 New Bond Street, the drawings made by Ricardo Marin for the edition of "Don Quixote," published to commemorate the tercentenary of the writer's death, a copy of which edition was presented by King Alfonso to King George. Señor Marin, a loyal student of Goya and his contemporaries, excels in scenes of movement and vivid effects. In addition to his work as illustrator, he is an accomplished fan artist.

Sioux City Wants a Museum

SIoux CITY, Ia.—Agitation has been begun for the erection of an art museum in this city. The Sioux City Society of Fine Arts has recently published letters by William Gordon and Eva Dean strongly indorsing the plan.

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BERNHARDT RELICS BRING HIGH PRICES

Personal Effects of Tragedienne
Put Up at Auction and Taken by
Ardent Admirers as Souvenirs

PARIS—Prices far out of proportion to the intrinsic value of the articles sold were the feature of the opening session of the dispersal of the personal property left by Mme. Sara Bernhardt, which was put up at auction to pay her debts.

When jewelers and agents heard the bids made by admirers of "the divine Sara," they left the sale, which was held in the Galerie Georges Petit by MM. Lair-Dubreuil & Benoist, assisted by MM. André Schoeller, Guillaume & Falkenberg. The auctioneers expected that there would be throngs and that while none of the objects to be offered was of great value, there would be spirited bidding for souvenirs, particularly for the jewels which Bernhardt wore in her famous roles.

The first piece put up was a ring with a large turquoise which the expert of the sale valued at fifty francs. That was the amount of the first bid. The winning bid was 200 francs, made by Miss Marie Marquet, of the Comedie Française. A bracelet worn by Bernhardt in the role of Cleopatra went up by bounds from 250 francs to 2,900.

A serpent bracelet worn in "La Sorcière" brought 2,520 francs, and a plain gold bracelet, 1,865 francs. Two Austrian decorations worn in "L'Aiglon" were run up from forty to 1,310 francs.

Sacha Guitry, playwright and author of the play in which Bernhardt expected to appear this season, was one of the heaviest buyers.

The second day's sale brought 82,000 francs for Bernhardt's paintings and statuary, including works from her own hand. A portrait of her by Spindler was sold for 5,100 francs; one by Clairin, for 2,000; another of her in the role of Theodora by the same artist, 1,500; one of her as "L'Aiglon," 1,300, and others, as little as eighty francs. Three of her sculptures were sold, "After the Tempest" bringing 5,100 francs. The highest price was 7,500, paid for a "Porte Italienne" by Lacroix.

Seekers of Architectural Prize Plan Office for the President

In the ateliers of the Society of Beaux Arts Architects, 126 East 75th St., on June 18, five competitors for the Paris prize of \$5,000 will begin their month's work on their plans for an office and reception room for the President of the United States. Each candidate will follow the design that he submitted at the trial competition held in May.

The entrants in the competition are I. J. Lobel, of the department of architecture of Armour Institute, Chicago; Lee Rombouts, University of Pennsylvania; H. K. Bug, Armour Institute, and K. Banks Thomas, Sr., and Rudolph De Ghetto, both of the Atelier Hiron, New York. Robert Schmertz, Carnegie Institute of Technology, Pittsburgh, has been chosen as alternate in the competition. The committee of awards has not been appointed.

Three New Art Organizations Are Formed in Philadelphia

PHILADELPHIA—A new art society here is the Friends of Art, with annual dues of \$1 or \$2. It is being organized by the Art Alliance and is expected to have 4,000 members. Its purpose is the yearly purchase of contemporary works of art to form a collection to be lent to schools and other public institutions.

A second organization is the Students' Art Association, formed in the high schools through the Teachers' Art Association under suggestion of S. S. Fleisher, vice president of the Alliance. More than 1,000 girls and boys have joined it. Within a few days a meeting will be held at the Art Alliance to which every high school will send two delegates. A medal will be given annually to that school which produces the best work of art regardless of medium.

A third new society is that organizing into a congress all the art groups in the city to advance art in civic affairs.

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Brooklyn Gets Wollaston's Portrait of Sir Charles Hardy



"PORTRAIT OF
SIR CHARLES HARDY"
by
JOHN WOLLASTON

This representation of the man who was governor of New York from 1755 to 1759 has recently been acquired by the Brooklyn Museum

1,750,000,000 Crowns, Receipts at Art Auction in Vienna

VIENNA—A recent auction of paintings at Wawras yielded total receipts of 1,750,000,000 crowns. The city's recovery of its characteristic as a center of international life obviously induced Mr. Sedelmayr, of Paris, to bring several objects here and have them sold. Pettenkofen's "Duel in the Au" brought 412,500,000 crowns. This canvas was

painted for Mr. Sedelmayr, who sold it to America but repurchased it and now sold it again. Munkacsy's "Parc de Monceau" reached 76,400,000 crowns, and another Munkacsy from the Viennese Heim collection, 293,750,000. A Meissonier was sold for 76,000,000 crowns, and a Defregger, for 25,000,000. The Sedelmayr collection contained also four pictures by the Florentine, Tito Lessi, which brought 105,000,000 crowns. A canvas by Eugen Jettel, a Viennese painter, was sold for 38,000,000 crowns.

Whistler Etching Brings \$2,000

PHILADELPHIA—"The Doorway," one of Whistler's etchings, brought \$2,000 at a sale of Robert W. Zeigler's collection of modern etchings, colored mezzotints and sporting prints of the early part of the last century. The purchaser's name was not announced. Max Williams, of New York, bought an aquatint of the City Hall of New York for \$675.

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780,000 FRANCS IN KAHNWEILLER SALE

Sequestered Collection Sold in
Paris at Four Sessions—Good
Prices Also at Another Sale

PARIS—The sequestered Kahnweiler collection of paintings by modern artists brought a total of 762,000 francs at the Hotel Drouot, the fourth and last session yielding 227,662 francs.

The more important items were: "Les arbres," Derain, 8,400 francs; still life, fruits, pipe and jug, Derain, 3,300; "Les Baigneuses," Derain, 2,400; "Nature morte," Picasso, with erotic subject on back of canvas, \$5,000; "Rivière au clair de lune," Vlaminck, 1,950; "Le Pont," Vlaminck, 1,800; "Barques à voiles," Vlaminck, 1,700.

Among the highest prices paid at the dispersal of the collection of "M. J. H." at the Galerie Georges Petit were 65,000 francs for "La Vierge et l'Enfant" by Sani de Piéto, 48,000 francs for Joseph Vernet's "Le matin et le soir," 20,500 francs for the same artist's "L'Incendie" and 46,000 francs for "La Vierge et l'Enfant" by the "Master of the Half-Figures."

Other sales were: "La pêche en étang," Jakob Van Ruisdael, 42,000 francs; "Le chantier de carénage," Solomon Van Ruisdael, 41,000; "Portrait de femme," Hoppner, 40,000; "Vierge à la pomme," attributed to Memling, 27,500; "Nympe et amour," Fantin-Latour, 41,000.

—H. S. C.

Marin's Bring High Prices

Three of John Marin's water colors of Maine were recently sold to a collector through the Daniel Galleries for \$3,500. One of them brought \$1,700. All were recent works and they were shown in New York for the first time last winter.

LADY MICHELHAM COLLECTION SOLD

Dispersal Consumes a Week and
Primitives and Miscellaneous
Items Find Ready Purchasers

LONDON—The sale at Strawberry Hill, Twickenham, of the Dowager Lady Michelham's collection occupied a week under the hammer of Messrs. Knight, Frank & Rutley. The Primitives brought a critical assembly. A panel by Marco Zoppo of Bologna, "The Magdalen," was sold for 100 guineas; three saints of the Tuscan school, forty guineas. Three panels, of the Siennese school, brought the highest prices, a "Virgin and Child" selling for 580 guineas; "The Triumph of Chastity," for 110 guineas, and "St. Ursula and the Virgins Landing at Cologne," for 740 guineas.

Miscellaneous property included two small panels of Aubusson tapestry in glazed frames which brought 105 guineas, and a marble group of "The Seasons," 120 guineas. Furniture and general equipment brought high prices.

Books and Autographs Bring

Big Figures at German Sale

BERLIN—Several auctions of books and autographs have produced astonishing results. At Henrici's a first edition of "Faust," "Iphigenie" and "Tasso," bound in one volume, was sold for 13,100,000 marks. The "Ariost," 1775-83, with engravings by Moreau, brought 3,600,000 marks. At Perl's, Armstrong's "Gainsborough," of 1899, fetched 330,000 marks.

A rarity, a pen-and-ink drawing by Michelangelo with ten words by his own hand, was sold at Altmann's for 8,500,000 marks. A letter by Beethoven reached 3,000,000 marks, and one by Chopin, 1,000,000.

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Illustrated Catalogues may be consulted at the offices of THE ART NEWS, 49 West 45th Street, New York, or at their agents in Boston, Philadelphia, etc. (For addresses see page 6)

THE ART NEWS

Editor . . . PEYTON BOSWELL
Manager . . . S. W. FRANKEL
Advertising Manager . . . C. A. BENSON

Peyton Boswell, President;
S. W. Frankel, Treasurer and Secretary.
Phone: Bryant-9252

PUBLISHED BY
THE AMERICAN ART NEWS CO., INC.
49 West 45th Street, New York

Entered as second-class matter, Feb. 5, 1909,
at New York Post Office, under the Act,
March 3, 1879.

Published weekly from Oct. 15 to June 30, incl.
Monthly during July, August and September.

SUBSCRIPTION RATES

| | |
|-----------------------------|--------|
| YEAR IN ADVANCE | \$4.00 |
| Canada | 4.35 |
| Foreign Countries | 4.75 |
| Single Copies | .15 |

WHERE THE ART NEWS MAY BE
OBTAINED IN NEW YORK

Brentano's Fifth Ave. and 27th St.
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Egmont H. Arens Washington St. Book Store
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LONDON

The Art News 17 Old Burlington St.
Bottom, News Agent 32 Duke St.,
St. James, S. W.

PARIS

The Art News Office 26 Rue Jacob
Brentano's 37 Avenue de l'Opera

Vol. XXI. June 16, 1923 No. 36

SENTIMENT VS. ART

How much more Sarah Bernhardt the actress was regarded by her admirers than Sarah Bernhardt the artist and art collector was amply demonstrated through the first two sessions of the sale of her effects in Paris on June 11 and 12. On the opening day of the sale, which was devoted solely to her costume adornments and imitation jewels, the large total of 96,780 francs was realized, the intrinsic value of the items being about one-tenth this sum according to Parisian experts. For a bracelet worn by the great actress in the role of Cleopatra 2,900 francs was paid, and a serpent armpiece worn in "La Sorcière" brought 2,520 francs.

On the second day the session was given to selling 115 paintings and water colors which Bernhardt had collected and three of her own works of sculpture, the total being 72,685 francs. Her sculpture group titled "After the Tempest" brought 5,100 francs, the others selling at negligible figures, while among the paintings one by Demarseille la Croix went for 7,500 francs; a little water color by Victor Hugo, for 4,100 francs, and other works for prices "surprisingly low." Possibly as a collector of art works, Bernhardt had a taste not of the highest order, but it would have had to rise to the first rank among amateurs to surpass her long and remarkable achievements as the leading figure of her time as a tragedienne. Apparently, her flair for what was of the best was not impeccable.

PICTURE STUDY AND ART

In the introduction to his pamphlet on "Picture Study" which was prepared as a manual for teachers, Frank H. Collins, director of drawing in the public schools of the City of New York, writes: "The purpose of picture study should be, primarily, to acquaint the pupil with the masterpieces of painting. . . . It should be remembered, however, that, although pictures may reflect much of the world's beauty in form and color, they cannot reflect all of it. This point is emphasized, because it often happens that, when art is spoken of, pictures only—paintings, to be exact—are called to mind."

The emphasis by Mr. Collins, slight as it is, is one of the most important points to be kept in mind in teaching art, for it is one of the unhappy features of art teaching and discussion in America that art means pictures almost exclusively, while design, the true basis of all art,

is almost completely ignored. Even this teacher makes his one point of emphasis and then forgets all about it, apparently, for in the "short history of painting" included in the manual we find a paragraph which appears in its proper chronological place after brief summaries of the pictorial art of Egypt, Greece and Rome. It reads: "From the birth of Christianity until 1204, when the Venetians captured Constantinople, no important development in art took place; but at this date there came an impulse toward its revival."

Now if ever so slight emphasis was laid on design rather than on painting in the teaching of art in our schools, such a paragraph should have noted at least three important art movements between the beginning of the Christian era and the opening of the XIIIth century. These are the Romanesque period of architecture and decoration, the Celtic school of ornamentation developed in Ireland, and the greatest movement and realization of all, the arts embraced in the Gothic cathedrals. Is it not something of a shock to realize that, on the basis of this manual of instruction, a pupil may come from our public schools without any knowledge of Gothic art? If art means only the study of pictures in our schools, the omission of so wonderful a school as the Gothic is a serious oversight, for in a sense that art was all "pictures," in its painted windows, its anecdotal sculptures, its illuminations in books. And the Gothic is so much a part of the story of French art that its omission from the record of that country is too serious to be overlooked.

There was something more than a reflection of the pomposity of Georgian English in the title of Dunlap's immortal "History of the Rise and Progress of the Arts of Design in the United States." A painter himself, Dunlap knew that design was the basis of all the representative arts and stressed that element in his title. We have neglected the idea of design in this relation altogether too much in teaching art in our schools, this latest instance only serving to illustrate this defect once more. Until we learn to make design the basis of art education, we are to remain a superficially artistic people, one interested and informed only as to pictures and not as to art in its widest and finest meaning.

A Symbolic Subject by an American Mystic



"THE OLD MAN AND THE SETTING SUN" Etching by EUGENE HIGGINS
Reproduced by courtesy of the Milwaukee Art Institute. The original painting by Mr. Higgins has been given to the Institute by its president, Samuel O. Buckner.

STUDIO NOTES

George de Forest Brush will spend the summer at Dublin, N. H.

Edwin Dickinson, who has been teaching at the Art Students' League during the past season, has gone to Provincetown where he will soon begin his criticisms.

Margery A. Ryerson is planning to go to Provincetown on July 1 to paint and etch. She held a successful exhibition of etchings at the Garrett Club, Buffalo, recently.

Rose S. Kleinert has gone to East Gloucester to remain until early fall.

Constance Curtis will spend the summer at Ashland, Mass.

Jane Peterson has just sold her painting called "Gloucester through the Trees" to Miss Adele Luehrmann, and six smaller pictures to Mrs. Turl, of Duluth, Minn.

Alethea H. Platt has gone to Boothbay Harbor for the summer.

Alice Judson has sold her "Lobster Boats and Old Houses" to Major Robert Oliver, of Canada, and "Reflections" to Miss Edna Smith, of this city.

May Fairchild is spending a few weeks at her farm near Rhinebeck painting landscapes.

Miss Gladys Atwood, sales agent at The Salmagundi Club, will spend her vacation at Boothbay Harbor. Incidentally she will study with Henry B. Snell.

Richard Ederheimer sailed for Europe on May 29 to spend a year and a half in Florence, studying painting. Mr. Ederheimer began his art studies under the late Hamilton Easter Field.

Carolyn C. Mase, who has been staying in Utica for several weeks, has taken a studio in Ogunquit.

Nicholas R. Brewer has been in New York for the last three weeks painting a portrait of the father of Joseph Smolin, of Birmingham, Ala. Mr. Brewer received the commission while exhibiting his work in Birmingham last winter.

Edward Potthast will leave in the latter part of June to paint in Nantucket and Ogunquit.

Mr. and Mrs. John Young-Hunter sailed for Europe last week. They will visit England and Scotland before returning to their studio in the Sherwood in September.

John Da Costa sailed for England last Saturday with Carman Messmore, of the Knoedler Galleries, to be gone two months.

De Witt M. Lockman will leave New York this month to paint horses at his summer home in Connecticut.

Alice Beckington and Josephine Lewis

have left their studios in Carnegie Hall to spend the summer at Scituate, Mass.

Max Bohm, who expected to go early this month to his summer home at Provincetown, Mass., will be detained in New York painting portraits until the end of July.

J. Phillip Schmand will go to his home in Lyme, Conn., about July 1 to paint until autumn.

Mrs. Roy Arthur Hunt, of Pittsburgh, will be at Lyon Cottage, Watch Hill, R. I., for the summer.

A. Sheldon Pennoyer has left his studio at 116 East 66th St. and taken a studio at Litchfield, Conn., for the summer.

Stanislaus Szukalski, Polish sculptor, who last year married Miss Helen Walker, of Chicago, sailed for Europe June 9. Mrs. Szukalski, who is a painter, is with her husband. They will visit Mr. Szukalski's former home in Warsaw.

Helen Reed Whitney will be at Nantucket until Oct. 1.

Eric C. Maunsbach's summer address is the Bellevue, Newport, R. I.

John Sloan has given up his studio at 88 Washington Place, New York, and is at 108 Calle Garcia, Santa Fe, N. M.

Henrietta Shore, who will spend the summer in California and in the Rocky Mountains, does not expect to return to her New York studio until October.

Leon Kroll has sailed for Paris and will be absent until November.

Charles P. Gruppe is painting in Rochester. He expects to return to New York July 1. He recently exhibited at Findlay's Gallery, Kansas City.

Bonnie McLeary is represented in the summer show at the Artists' Galleries in the Giddings building by two works of sculpture, a nude feminine figure typifying "Aspiration" and another entitled "Goosie, Goosie," depicting a girl pursued by a goose. Both have been shown at the National Academy, at the Pennsylvania Academy, and at other exhibitions.

Messrs. Raphael Tuck have just presented the Museum of Bradford, England, with a picture by William S. Horton, the museum having purchased another painting by the same artist on its own behalf.

Louise Lyons Heustis has gone to her studio in Newport, R. I., where she has several portrait commissions to execute.

Aison Clark has closed his Pasadena studio and gone on a sketching trip to Mexico City and Guadalajara.

H. F. Hansen will close his studio at Savonburg, Kan., and visit Europe to study post-war art. At the request of the Spanish War Veterans he has on display at Iola, Kan., a painting of the school house in which General Funston taught.

LONDON

It was at one time the great charm of Max Beerbohm in his capacity of cartoonist that his work bore the impress of the man of the world, that it avoided the pitfalls of the impertinent and the personal and skated in elegant fashion over the dangerous places that usually are a trap for the unwary feet of the caricaturist. It was therefore surprising to find at the present exhibition of his work at the Leicester Galleries that this "gentlemanly" quality had grown conspicuous by its absence. It was not that the subject of royalty is one to be regarded as a sacred matter, immune from criticism or ridicule, but rather that his drawings dealing with members of the present monarchy were such as would hardly be seemly for public exhibition, even if connected with commoners of note. One especially, that of the Prince of Wales marrying in his dotage his landlady's daughter, was the sort of thing that is done after dinner in a moment of high spirits among convivial friends and afterward locked in a drawer for occasional enjoyment among intimates. Max was once noted for his good taste. Is age depriving him of it? He is on safest ground when he treats of prominent characters in the world of art and letters, wherein his innate appreciation of values stands him in good stead. But at least he had the good taste to withdraw the offending cartoons.

A flouting of the conventions, though of rather a different kind, characterizes Eric Gill's war memorial for Leeds University. It is in the form of a panel, let into the wall, and depicts in relief Christ scourging from the Temple men and women dressed in modern clothing, (top hats, frock coats, vanity bags, etc.), the Savior Himself wearing modern boots below His priestly alb. The artist intended in this way to bring up to date the idea of that scourging which throughout the ages must be inflicted by right and justice on cupidity and material ways of thought, and he wishes his memorial to be regarded more as a memorial of the eternal scourging of wrong-doing inflicted by Christ, rather than as one commemorating one specific war between nations. One of the figures, as a modern descendant of the money changers in the Temple, bears the pawnbroker's sign of three balls, while the old Dominican symbol of a hound with a lighted torch appears in the dog with a flame issuing from its mouth, appearing behind the Savior's form. It is by the light of reason, represented by the torch, that salvation is to come. The popular mind, however, always sees something irreverent in the clothing of Biblical themes in modern garb.

The Prince of Wales' remarks on the importance of the poster as an adjunct to our streets, in a speech made by him at the Royal Academy's banquet, has led to interesting competitions in regard to poster designs, and several of our leading artists in this connection have been expounding their views as to what constitutes a really satisfactory poster. Although eventually a poster must stand or fall by its power to sell the goods it advertises, it must, at the same time, satisfy the demands of color and draughtsmanship, proving pleasing to the eye while it arrests the attention. We have cause to be grateful to any incident which calls attention to the need for establishing some sort of code to which our posters shall conform, for of late there has been a great tendency to revert to the old, inartistic, purely commercial type, which some ten years or so ago promised to give way to a more subtle species.

The famous picture of Phil May in red hunting coat, painted some twenty years ago by the late Sir James Shannon, has been bought by the Chantey Bequest. As an example of that artist's work, none better could have been acquired, for its characterization, its humor, its artistic courage are all equally arresting. It will live when the "white satin duchesses" from his brush have long lapsed into oblivion. —L. G. S.

OBITUARY

EDWARD LIND MORSE

Edward Lind Morse, aged 66, painter and author and son of the late Samuel Finley Breese Morse, inventor of the telegraph, died of uremia at his home in Pittsfield, Mass. He was born in Poughkeepsie, N. Y., was graduated from Yale in 1878, attended the Royal Academy at Berlin from 1884 to 1888, the Grand Ducal Academy of Art at Weimar, Germany, from 1888 to 1891, the Julian Academy at Paris and the National Academy of Design in New York.

He had special exhibitions of both portraits and landscapes in leading American cities. His principal literary work was "Samuel F. B. Morse, His Life and Letters." He was a member of the University Club in New York.

JOSE PARADA Y SANTIN

Professor José Parada y Santin, Spanish painter, died at his home in Madrid.

JAMARIN

RARE ART-WORKS & OLD MASTERS

15, AVENUE DES CHAMPS-ELYSEES
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PARIS

PARIS

"More than four thousand people flocked to the opening ceremony of the Picabia exhibition at the Galeries Danton on Monday evening. This great number of visitors included several ministers and numerous diplomats, a selection of theatrical vedettes and art experts of the advanced schools, and many personalities well known in society circles. At one moment so great was the crowd that the staircase and the exit were choked with people. The crush, far from being prejudicial to the success of this most interesting exhibition, has had the contrary effect."

A "communiqué" of this stamp leaves no room for doubt as to the value of the artist who inspired it. The humor of the above notice will be appreciated even to a greater degree when it is remembered that the gallery in question is little more than a broad staircase on the first floor leading to a narrow landing where the exhibits are hung, and which, crowded to the limit, would not, at the most, hold more than a hundred people. However, M. Picabia is a good artist. He is also, in his way, a humorist whose humor consists in a sort of ingenuousness in dealing with the impressions of life which he presents. Having painted some very estimable landscapes in the Impressionist style, one fine day he discovered that the motor of an automobile was really something very beautiful, in which he was absolutely right. Error soon crept in, however, when he took this motor as the setting-out point of a work of art—a means rather than, in itself, a perfect work of art, and from that moment he imagined he had discovered the royal road to modern beauty.

The present exhibition includes neither symbolic diagrams nor geometrical forms, such as one is accustomed to associate with M. Picabia's name, but a hundred or so expressive heads, broadly washed in water color concisely executed, and a certain number of which reveal a master-artist. Certain specimens—heads of toreadors, dancers and Spanish ladies—show a surprising lightness of touch. These pictures were painted a few years ago, and their general standard leads one to hope that the artist will take up again this happy vein that has brought him some entirely unexpected success, since one of the exhibits, according to the program, belongs to M. Raymond Poincaré, of whom it is said "he has no love for modern art."

Mr. Foujita's case is quite different. He has no ambition to be "modern" and does not work according to a system, unless one can call the scrupulous honesty of the Primitives a "system." Mr. Foujita is the son of a Japanese general, and the descendant of a Samurai family. His extreme scrupulousness is therefore to be put down to atavism. To his race, also, he owes his sense of the "infinitely little," but there is in him such a respect for, and such a love of life that the humblest of the subjects treated by his brush is made interesting in some way. The collection of small pictures that he is at present exhibiting in the Galerie Vildrac, rue de Seine, furnishes a proof of the above statement in every one of the examples of his works on view there. Whether he portrays a box of matches and a clay pipe, three flowers, a bunch of radishes, or a beautiful young woman lying nude against a background

of Toile de Jouy, he works by the same process, full of careful precision and simplicity. The pistils of the flowers on the printed Toile de Jouy are treated with the same exactness and patience as the eyelashes of the woman. He has found a way of adapting the Japanese process of drawing with a fine brush in Chinese ink (in which he is extremely skilful) to oil painting, thus making of the latter a graphic art. He does not skip a single detail, and worries very little more about planes, values or volumes than if they were non-existent. He proves that all methods are good if they are handled by a real artist, just as they are all bad in the hands of one who does not answer to that definition.

In spite of the scientific character of "pointillisme," of which school M. Paul Signac is the head, this artist (whose exhibition is now open at Bernheim's) is a romantic poet. He is romantic by his inspiration which urges him to reproduce Nature only when she is decorative, rhythmic and noble. This explains why the subjects that find the greatest favor in his sight are sailing boats and the sea. There is something of Turner in this artist, and his "Entry into the Harbor of La Rochelle," in which the colors and forms are arranged like a symphonic poem, powerful and decorative, is a feast for the eyes.

The "Knowledge of the East," to borrow the title of Paul Claudel's inspired book on China, continues to increase, if slowly, for the road that leads to it has to be constructed step by step, and the study of the Asiatic arts is still a groping in the dark. Japanese art was the first, towards the end of the XIXth century, to arouse our interest in Eastern art, thanks to its easy charm and its modernism. Though no longer in the forefront, it nevertheless takes an honorable rank. Chinese art has since taken the first place and keeps it, but little by little it has been realized that Asia is a world in itself, and thus discovery has been made of Korean art, Burmese art, Tibetan art, and even this does not exhaust the number. Today Siamese art, through its exhibition at the Cernuschi Museum, has become the fashion, and it is true to say that it is a real revelation, for it has been almost unknown, and nobody is quite sure what its origin was. This exhibition comprises furniture, fabrics and some Buddha heads borrowed from the collection of M. Edmond Pila, French Minister to Siam.

Most numerous among the collection of furniture are some chests and cabinets designed to enclose the sacred Buddhist scriptures of the pagodas in which they were used. They give proof of an original inventive genius. Some of them, decorated with scroll work in gilded carved wood, show a curious analogy with Italian art of the Renaissance. Naturally, this is a purely fortuitous resemblance. Other chests are decorated with geometrical designs, and appliquéd with little pieces of colored glass, the whole making a very ornamental effect. The general character of these examples of Siamese art is less restrained and more varied than that of Chinese art, is of a more feminine type and has more color. Some beautiful lacquer cabinets coming from the same source are also among the exhibits. Although similar, taking them on the whole, to the Chinese or Japanese lacquer cabinets, they nevertheless present certain fundamental differences, as well in their truncated pyramidal form, as in the ornamentation, the latter more nearly resembling Hindu art. —H. S. C.

ST. LOUIS

The exhibition calendar of the St. Louis Artists' Guild announces that the fall exhibition season will open about Oct. 1 with an exhibition of small paintings and sculpture by members. Three prizes will be offered: \$50 for the best group of paintings, \$25 for the best painting, and \$25 for the best piece of sculpture. There will be a jury of awards but no jury of selection. Miss Ester Blomgren will exhibit paintings until June 21 at the studio which formerly belonged to Frederick Oakes Sylvester, 5924 Horton Place.

The poster to advertise the annual St. Louis Pageant of Fashion was selected from fifty designs submitted by students of the St. Louis School of Fine Arts. The judges were Flint Garrison, Anita Moore and Edmund H. Wuerpel, director of the school. The first prize of \$50 went to Rose Marks, seventeen years old and first year pupil. Second prize, \$25, was won by Mrs. Ida Hill; third prize, \$15, by Margaret Brown, and the fourth, \$10, by Minna Schmiedes.

Another of Sheila Burlingame's wood cuts, "In the Park," adorned the cover of last Sunday's magazine section of the *Post-Dispatch*.

Five Limoges enamels recently acquired by the City Art Museum have been installed in the south gallery. Three pieces are by Penicaud and two by Raymond. They were purchased at the Caruso sale.

Nancy Barnhart has just come back to St. Louis after two years of study and painting in France, England and Italy. While she was in Paris she was commissioned to do several portraits and finished a series of illustrations for Kenneth Grahame's "Wind in the Willows" which were published in a new edition of that book brought out by Methuen last November. She will hold an exhibition of her sketches in tempera and crayon at the Noonan-Kocian Gallery the latter part of June, and during the first two weeks in July will exhibit in the Public Library. —Mary Powell.

Salt Lake City

The University of Utah is holding an exhibition of enlarged charcoal drawings of old wood cuts illustrating the advances made by the stage from Shakespeare's time down to the present. The drawings are made from the work of some of the greatest masters of stage technique by students of Prof. B. Roland Lewis's Shakespeare class. Plates illustrating the great advance in the costume-making art are included.

Cyrus E. Dallin, sculptor, who is a native of this state, is in the city conferring with members of the governor's committee for erecting the new Indian statue to be placed on the Capitol grounds. While here Mr. Dallin is attending meetings for the promotion of art, at one of which, held at the Chamber of Commerce, he gave by special request a paper on "Sculpture as a Civic Asset." —F. L. W. B.

San Diego

In response to many requests the exhibition of eighty paintings by Mary Belle Williams at the Casoloma Hotel will be continued throughout June. The subjects are largely chosen from San Diego vicinity and county, and graphically show the rich variety of picturesque material for the artist afforded by the coast, valley and foothills, the high mountains and desert regions of this country. In pleasant contrast, there are a number of canvases painted by Miss Williams while in the East, notably some studies of the palisades along the Hudson River.

Portland, Ore.

Oil and water color paintings of Alfred H. Schroff, head of the fine arts department of the University of Oregon, are shown at the Portland Art Museum under the auspices of the Arts and Crafts society. Not only his recent work but several paintings loaned for the occasion give Portland art lovers an opportunity to view some of the finest examples of his work.

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LOS ANGELES

The fourth annual exhibition of works by painters and sculptors of southern California, held at the Los Angeles Museum, where it fills the main gallery and overflows into the print room, continues to the middle of June. It is perhaps the best show yet given by our native painters, and its quality augurs much for the future of art in Los Angeles. The three prize winners, as already announced in THE ART NEWS, are Karl Yens, Mabel Alvarez, and Norman Chamberlin. They hail from Laguna Beach, Los Angeles and Alhambra, respectively. Miss Alvarez' "Self Portrait" is a strong piece of painting in which the planes are decisively rendered—nor has she flattered herself, as is usually the case with painters who try to see themselves as others see them. Mr. Yens' landscape with figure—himself, by the way, and rising in ecstasy from his easel—"Again the Meadow Lark," is naive and lyrical in expression. Mr. Chamberlin's "Adobe Flores" (every southern California painter depicts Adobe Flores at some time or other) has a delightful play of light and color.

Other exhibitors at this show are Peter Krasnow, with his very modern "Casa Verdugo"; Joseph Sachs, "Arrangement in Red," a brilliant piece of work in several senses of the word; Christian Von Schneidau "Five o'Clock Tea," clever technically, though somewhat lacking in refinement; John Hubbard Rich, "A Mexican Girl," beautiful drawing, beautiful painting, academic; Tokio Ueyama, "The Fur Coat," a portrait of much distinction in handling, not in the least Oriental in feeling or treatment; Clyde Forsythe, "The Struggle," a pioneer plowing the unresponsive desert; Jane Lee MacDuffie, "Springtime and an Old Wedding Gown," good, even lovely, in color, not so good in drawing and construction, and quite lacking in quality.

The landscapists are represented by Benjamin Chambers Brown, "Snow on Mount Lowe"; Carl Oscar Borg, "Clouds of Fire," a desert study; Alson Clark, "California," a delicious bit of satire, languishing eucalyptus trees behind an "artistic" signboard of great length, an automobile in the foreground; Arthur Hill Gilbert, "The San Fernando"; Guy Rose, "Sublimity"; Calthea Vivian, "Among the Hills," colorful, charming; Edouard Vysekai, Paul Lauritz, Donna Schuster, Hanson Puthuff, Luvena Buchanan Vysekai and Jean Mannheim. The sculptors are Laura Woodhead Steere, Paul Swan, Castaino Scarpitta, Ella Buchanan, Maud Daggett, Katherine Beecher Stetson, Harold Swartz and David Edstrom.

At Stendahl's Los Angeles gallery, Joseph Kleitsch is exhibiting no less than seventy canvases, half a dozen of which are of the highest distinction. The artist is a very uneven painter, yet this exhibition has been chosen with great care and harbors no inferior canvases. Mr. Kleitsch has temperament, and in his portrait and figure work he sometimes offers us a thrill. Notably fine things in the present show are "In My Studio," "Gypsy," "Problematicus," "La Azteca" and "The Attic Philosopher," the last

named being a remarkable portrait of a young man—poet, dreamer, philosopher. We discover all these characteristics in Mr. Kleitsch's picture.

Stendahl's Maryland Gallery, in Pasadena, has as its opening show five one-man exhibits, all by painters living in Pasadena, the gallery's graceful tribute to the artists of that city. This is to be followed by a showing of works by modern Dutch painters. The Pasadena painters now showing are Alson Clark, John Frost, Orrin White, Guy Rose and Mary Coleman Allen, the latter an uncommonly fine miniaturist. Each painter is represented by a liberal number of pictures, and the five artists together quite fill the commodious galleries and even flock into the windows, which are on Colorado Street, Pasadena's busiest thoroughfare.

Edward Potthast's first one-man show in California—or at any rate his first in Los Angeles—is now on at Cannell & Chaffin's. It is made up of sixteen canvases, all of recent date, and of course the most of them give us the breeze and the blue of the sea, the background for figures radiant with color. A few small but choice landscapes, all wood interiors, are also in the Potthast collection. Another attractive show at Cannell & Chaffin's is that of water color landscapes of southern California by Marion Kavanagh Wachtel, who handles pure aquarelle with mastery. Fourteen of this artist's pictures are exhibited.

Desert flower studies by Arthur B. Hazard are exhibited at the Kanst Gallery. Here are strength of form and strength of color, a fearlessness of outlook and expression. Mr. Hazard, who is from the East, seems to be enjoying his California.

At the Norse Club, Hollywood, Marie B. Kendall has been exhibiting for the past few weeks landscapes new and old. All show a decided feeling for color, and in the later pictures there is evidenced an attainment to simplicity of form and breadth of brushwork. Mrs. Kendall promises to take front rank among our landscape painters.

Last week Alson Clark went to Mexico City for five weeks of sketching; a day or two later, Elmer Wachtel and Marion Kavanagh Wachtel took the same journey, to be gone three months. Jack Wilkinson Smith and his wife, and Kathryn Leighton, with her husband and son, soon start for three months of Banff, Canada. They will paint among the mountains. Each party has a "home studio" automobile of amazing completeness and comfort, and in that of the Leightons one can even stand upright in the "parlor," though one is advised not to stretch oneself unduly.

Henrietta Shore, who arrived at Los Angeles from New York the other day, will remain here for the summer. She has not yet decided whether to exhibit or not. Her Eastern exhibits have been highly successful. —Antony Anderson.

Jefferson City, Mo.

Portraits and other paintings by H. C. Pavitt, a local artist, have been on view at the Botz Shop with a portrait of him done by M. W. Baxter.

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**CHICAGO**

At Gunsaulus Hall in the Art Institute until June 23 is an exhibition of drawings and photographs of domestic architecture and landscapes sent by the American Society of Landscape Architects under the auspices of the American Federation of Arts. With this are a showing of garden sculpture by members of the Royal Academy and an exhibition of iris, peonies and roses artistically arranged by the National Farm and Garden Association, of which Mrs. Russell Tyson is president. A collection of pictures of English gardens is another feature.

The Chicago Society of Etchers was entertained at the home of Mr. and Mrs. Lee Sturges at Elmhurst, Ill., on June 9. Mr. Sturges is president of the society. He won a medal of honor at the Art Institute Alumni Exhibition last winter. The Atlan Ceramic Art Club, founded by the late Mrs. Le Roy T. Steward to promote the improvement of decorative design in ceramics, has united with the Technic Arts Club under the name of the latter organization.

Charles Hetherington, landscape painter, whose home is in Hinsdale, Ill., has returned after an absence of a year painting and exhibiting in California. His recent canvases will be shown at the Hinsdale Club House this month.

The Pal-Etts is the name of an organization of young women designers in commercial arts who have made a success in business since graduation from the Art Institute and the Academy of Fine Arts. Their second exhibition of the year at the Warren Edwards Gallery shows fashion designs, illustrations and posters.

Eagle's Nest Camp, at Oregon, Ill., called out its painters and sculptors from Chicago to welcome the Friends of Our Native Landscape, at Oregon, to visit the pine forest on Pine Creek, the reforested river hills on the estate of Frank O. Lowden at Sinnissippi Farm, and to give the annual presentation of Kenneth Sawyer Goodman's "masque" in the forest on Rock River. Lorado Taft, Mrs. Taft, the Misses Mary and Jessie Louise Taft, Ralph Clarkson, portrait painter, and Mrs. Clarkson; Nellie V. Walker, Agnes Fromen, Fred Torrey and several others motored the ninety miles from the city to their summer homes at Eagle's Nest camp for June 2 and 3. Mr. Taft's colossal figure, "Black Hawk," dominates the landscape from the bluff at the ancient pine, the site of the Eagle's Nest overlooking Rock River. Mr. Taft and family will sail for Europe this month.

The L. Orselli collection of Renaissance velvets and Venetian brocades is being shown at the Ho Ho Shop by Mrs. Bess Dahlquist. The textiles date from the early part of the XVIIth century.

Katherine Merrill, etcher, has sent prints of her pilgrimage in Spain to the Craig Shop. Among them are her latest impression, "Up from Granada," and two notable compositions executed in Brittany.

The Italian Shop, conducted by Miss Juliet Mann, importer of Italian pottery, Venetian glass and Italian linens, has opened a summer branch at Southampton, L. I.

Aurora, Ill.

At the last meeting of the Aurora Art League it was decided to invite Erwin S. Barrie to take charge of the annual exhibition of paintings and sculpture for the league next fall. These officers were reelected: James M. Cowan, president; Mrs. D. B. Pierson, first vice-president; I. J. Mead, second vice-president; J. Frank Haral, treasurer; Mrs. W. S. Frazier, corresponding secretary. Mrs. Emma H. Derby was elected recording secretary in lieu of Miss Gladys Troutman, who has moved from Aurora to Washington.

R. H. Conklin, who represented the artist, Theodore J. Morgan, of Provincetown and Washington, presented to the league a painting by Morgan. The picture, "A Summer Day," represents a quaint street in old Provincetown. It is four feet square.

Dayton, Ohio

By a two-third vote of the members of the association under which the Dayton Museum of Arts has been conducted, that name was changed to "Dayton Art Institute." The new name is considered as more nearly meeting the uses and requirements of the building and school therein contained, than the former, in addition to being more euphonious.

At a meeting of the trustees, Sherman Lane was appointed treasurer of the association, taking the place of G. R. Lohnes, resigned. Mrs. Julia McCoy was appointed registrar. It was decided to have a membership campaign in October.

Akron, Ohio

About forty oil paintings and more than twenty water colors from the last exhibition of the Cleveland artists in that city are being shown at the Akron Institute of Art.

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CLEVELAND

The Cleveland Museum's third exhibition of contemporary American paintings opened the evening of June 7 with a reception to artists and members of the museum, and to the public on the 8th. Thirty canvases from the Cleveland exhibition, just closed, are shown with the invited canvases from the Carnegie exhibition, Pittsburgh; the Pennsylvania Academy, the National Academy of Design, and other shows. Comparison demonstrates that home talent has a standing that should be a source of gratification to all the city's art lovers. Two striking pictures are "Blue Devils Marching Up Fifth Avenue," by George Luks, and "The Park—Winter," another New York picture, by Leon Kroll. John Sloan's "Moving Picture Show" and Ernest Lawson's "Inwood" are other canvases inspired by Manhattan. Albert Sterner's portrait of Mrs. Sterner, George Bellows' "Anne in White" and several other works by well-known artists make this department of the show most attractive. A big canvas by the young artist, John Carroll, depicts a group of two figures and a dog.

Oskar Gross sends from Chicago his delightful self-portrait, showing him in blue coat and ruffled shirt front. A. G. Warshawsky shows "The Old Grandmother," a Breton type; Xander Warshawsky, his brother, is also represented. Sidney Laufman, another Cleveland artist who has spent much time in France for the past few years, sends a low-toned landscape characteristic of his rather pensive and almost archaic mood as a painter. In landscape there are "Noonday Clouds" by Charles H. Davis, "The Nose, Mt. Mansfield," by Chauncey Ryder, and paintings by George Adomeit, W. J. Edmondson, Frank Wilcox, Norris Rahming and Ora Cotlman, Cleveland prize winners. John F. Folinsbee, Guy Wiggins, Gardner Symons, Hobart Nichols and Belle Hoffman, a Cleveland landscapist, show winter scenes of a high order. Gifford Beal's "Harpooned" is a mate to his "Sword Fisherman" in the Carnegie exhibition. William Ritschel, Eric Hudson and Emil Carlsen show the sea in various moods and F. C. Gottwald's violet-shadowed Mediterranean pictures are lovely in their brooding calm.

"Rosa Mystica" by Vincent Tack is in a mystic vein which, with its lovely coloring, gives it a profound appeal. Max Bohm's "Joyous Youth," shown earlier at the Society of Cleveland Artists' display, is an outstanding canvas. In a strongly contrasting mood is Walter Ufer's "Hunger," depicting a distressed group bowed before a crucifix. Rockwell Kent's "Lone Woman," "The Coast Guard" by Eugene Higgins, "The Bathers" by Robert Spencer, Charles Hawthorne's "American Motherhood" and R. Sloan Bredin's "Young Lady in White" are effective canvases. Jean McLane, Robert Henri and Richard E. Miller are other artists represented.

At the Gage Gallery a fine showing of Herman Dudley Murphy's oils and water colors by his wife, Nellie Littlefield Hale, are displayed for June.

T. H. Russell is showing American oils from the Ferargil Galleries, New York, at the Rorimer-Brooks Gallery.

—Jessie C. Glasier.

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CINCINNATI

Local artists are well represented in the thirtieth annual exhibition of American art at the Museum. Wilbur Adams shows a finely painted still life and a portrait, "Regular Fellows," that has been commended for its truth and sincerity. Louise Abel's sculptural work, "Mother and Child," is boldly and vigorously done. Caroline A. Lord's "Portrait of a Young Girl," Dixie Selden's portrait of Dr. John Burnham, H. H. Wessel's sketch of H. F. Woods, the "Darkened Corner" of John E. Weis, J. E. Kunz's "Evening," James R. Hopkins' "Shrine of Youth" and John Rettig's "Potato Peeler" are all noteworthy, and Frank Myers' water color, "Farm Land," has much charm. Many good works are included in the contributions by the following named Cincinnatians:

Stephen Alke, John Dee Wareham, Edward C. Volkert, Leon Lippert, Kate Reno Miller, William P. McDonald, Louis J. Endres, Reginald L. Grooms, Benjamin Miller, Elizabeth Heil Alke, Martin G. Dumler, Henrietta Wilson, Glenn Tracy, Annie G. Sykes, Doel Reed, Edward H. Krukemeyer, C. E. Hopkins, Catherine Lehman, J. B. Daniels, Herbert N. Luby, Emma Mendenhall, Jean D. Callow, Ida H. Holloway, Dorothy Goodwin, Alma Knauber, Arthur Avonic, Grace A. Eggers, Clotilda Zanetta, George C. Ell, Grace Schrieffer, Charles Stuart Todd, William H. Fry, Ruby Webb Kemper, Charles Looke and Susan S. Ziegler.

There are four examples of the work of Arthur B. Davies. They are two drawings in charcoal and chalk and two canvases, "Meditation and Rivulet" and "Green Pavilions." F. C. Frieske is represented by his "Girl in Brown," Leopold Seyffert, by a nude, "The Model," winner of the Temple gold medal of the Pennsylvania Academy of the Fine Arts and now owned by the Art Institute of Chicago; Eugene Speicher, by his "Southern Slav" and a portrait of Miss Yvonne Barriere, and Gardner Symons, by a snowy landscape. Ernest Bruce Haswell has finished a sun dial of bronze which is to stand in the gardens of Mrs. Herbert French.

Dixie Selden is on her way to Venice where she will pass the summer painting.

Bloomington, Ind.

Paintings by T. C. Steele were shown in the All-University exposition at Indiana University during the commencement exercises.

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FURNITURE

WASHINGTON

The Corcoran Gallery of Art has hung its summer exhibition, consisting of thirty-five pictures. Among the American artists represented are Twachtman, Weir, Alexander, De Camp, Gari Melchers, Childe Hassam, Frank W. Benson, Edward W. Redfield, Edmund C. Tarbell, John F. Carlson, Irving R. Wiles, Philip L. Hale, Mary Cassatt and Felicie Waldo Howell. Claude Monet is represented in a lovely "Autumnal Sunset," painted in 1884. In the second gallery at the head of the stairs is a group of water colors by Dora Murdoch, of Baltimore, depicting foreign scenes. Miss Murdoch won the Purnell prize of the Baltimore Water Color Club.

A portrait of Mark Hanna by Anders Zorn has been loaned to the Corcoran Gallery for exhibition during the summer. The picture is owned by Mrs. Medill McCormick, daughter of Mr. Hanna, and is one of the artist's best portraits. His portrait of Chief Justice Taft, painted when Justice Taft was President, is in the White House.

The Landscape Club is holding its spring exhibition at the Art Center. Many of its members are business men, most of them devoting only their Sundays and holidays to painting. Among those exhibiting are Dr. William H. Holmes, director of the National Gallery; A. H. H. O. Rolfe, president of the club; Herbert F. Clark, DeLancey Gill, George D. Mitchell, Charles H. Seaton, Edwin G. Cassidy, Capt. Winfield Scott Cline, Robert F. Cornett, Fred E. Golde, Martin Hoff, M. S. Jameson, Frank W. Meyers, W. Bowyer Pain, J. B. Richardson and C. F. Wittenauer.

The Art Center is showing at the same time the work of the pupils of Miss Catharine Carter Critcher. The work is of great variety: portraits in oil, red chalk, and charcoal, cartoons, still-life, flower and portrait studies. Many works are praiseworthy.

Because of the visit to Washington of thousands of Shriners last week, the city has been gorgeously decorated in Egyptian motifs. There are huge Egyptian columns along the Avenue, a "Garden of Allah," crescents and banners everywhere. In keeping with the spirit of the day, the Venable Gallery has given an exhibit of Oriental art, including five Egyptian subjects by Hal Hearst and works by some modern Italian painters of Oriental themes. By James Grieg is an interesting Eastern archway.

A collection of water colors of scenes in and about Washington by W. W. Ferris, of New York, Boston and Washington, is now on exhibition at the Arts Club until the middle of the month. Among the subjects is the Adams memorial by Saint-Gaudens, the fine monument that has frequently been photographed but rarely painted. A glimpse of the Washington monument by way of a little kiosk in the Agricultural grounds is very pleasing, and an old-fashioned garden at the corner of a quaint house is an attractive bit of color. Moorish turrets of a house of worship lend a touch of the Orient. It is one of the most attractive exhibits of the year.

In the upper rooms of the Club is a collection of illustrations by Erma Paul, of which five are entitled "Dragons I have met." The decorative color paintings are striking and amusing. Miss Paul was a pupil of the Corcoran School of Art, studied in Paris and is now one of the instructors at the National School of Fine and Applied Art.

The June number of the *National Geographic Magazine* is devoted to the City of Washington and is superbly illustrated.

Rochester

The Memorial Art Gallery is the latest object of M. Demotte's generosity and goodwill toward the museums of America. He has recently presented to it a XVIth century bishop of the school of Picardy, from a church in Amiens, which combines naive devoutness and ecclesiastical dignity in a figure of tender marble, with the right hand raised in blessing and the left holding a crozier.

PHILADELPHIA

McClees' Galleries are showing several paintings of the Barbizon school, including a splendid Corot and two landscapes by Diaz. The group is well balanced in subjects for there are cows by Anton Mauve and sheep by Jacque, a spiritual canvas by Cazin, a family group out-of-doors by Lhermitte, a colorful landscape by Ziem and a forest opening swept by the wind interpreted by Harpignies. The entrance gallery is given over to English sporting prints by Pollard, Hunt, Wolsterholme, Giles, Davis and Hodges.

The commencement of the School of Industrial Art was held on June 7 and John D. McIlhenny awarded the sixty-four prizes. Dominick Cammerota won the alumni sketch and the Patterson illustration prizes. The Anna J. McGee prize for painting went to Alexander B. Christie for his overmantel of an Italian garden. Natalie H. Davis won the Nine Lea prize for water color rendering, Quenton Jaxon and Elsie Dalot took first and second Leland prizes for pen-and-ink rendering, and Mary Hunter Bean, the John Harrison prize for color. In the exhibition of student work, which is an annual event in June, the work of the illustration class under Thornton Oakley is a feature. Richard Rogers took the Shillard-Smith prize for illustration, and Frank Etonhead, the S. H. Smith prize for decorative treatment in illustration. The Meredith Allison prize for the best "Zoo" poster was awarded to James C. Haffney; second, to Mildred Hill; third, to George Gibbons. The Isabella B. Bailey prize for the most decorative flower study went to Eleanor J. Cohen; the Joseph T. Bailey memorial prize in nature study, to Anthony Cucchi, and the Charles W. Bailey prize for most decorative work, to Muriel Jaisohn and Margaret Neffendorf. The committee on disabled soldiers of the Emergency Aid gave a special prize for animal sketches by the Federal Board's students, and this was won by George Gibbons. Other prize winners were Harry W. Penrod, Harold Hess, H. Leister Clymer, Grace Carol, Paul B. Remmey, Leon Karp and Emily Couse Hulsart. There were many honorable mentions.

James W. Barney has been appointed curator of western decorative art at the Pennsylvania Museum in Fairmount Park and will spend the summer in Europe, particularly in Germany, in the interests of the museum.

Dr. Arthur Edwin Bye, curator of paintings at the Pennsylvania Museum, is investigating many paintings which have lain neglected a long time in the Museum's store room. The Robert Nebinger collection, which was bequeathed in 1889, has not been on view for years, and the summer will be spent in inspecting these paintings and restoring and attributing them, as well as those of the Bromfield Moore collection and several smaller bequests about which little that is authoritative is known.

Work on the Albert Barnes Museum in Merion has progressed to the point of completing all excavation and putting in the foundations of the \$500,000 building. The famous Wilson arboretum surrounding it has been enclosed with an iron fence. The whole Barnes foundation involves \$6,000,000.

The Print Club has been closed and will not reopen until Oct. 1.

Nat Little is executing four decorative panels of the seasons, two of which, "Spring" and "Summer," are finished. "Spring" has been sold to a family in Phoenixville for an overmantel. It is painted high in key with good tone, using as the central subject a white peacock with spread tail.

Harry W. Penrod has been appointed installation decorator for the Pennsylvania Museum. After seventeen years of practical experience he has just been graduated from the School of Industrial Art in the theory of decoration.

Ralph McClellan has had his overmantel of oaks draped with Spanish moss installed in the music room of the Harcum School of Girls in Bryn Mawr where it was unveiled at the graduation exercises.

There is a comprehensive exhibition of

the etchings of Troy Kinney at the Rosenthal Galleries through June 21.

H. Devitt Welsh is at work on a series of etchings, portrait studies and landscapes, some of which are finished and on view at his studio in the Baker building. One of the Rubens statue and square in Antwerp was recently sold.

Fred Wagner has on exhibition in his studio a new series of pastels out of which several have been sold including "Evening Glow," a river scene.

Samuel Murray has completed his memorial statue of Rear Admiral George Wallace Melville, which is now in the bronze foundry. The statue is eight feet tall and designed for a granite pedestal of equal height to be placed on the plaza near Government Avenue in League Island Park, near the Navy Yard here. It will be unveiled about Sept. 1. Mr. Murray was a friend of Admiral Melville, who was chief engineer in the United States Navy. The pedestal will have no vertical joints. The lower segment will be fashioned into a seat, according to the wishes of the admiral, and will bear the single word "Melville." The heroic figure is designed with dignity and simplicity. Mr. Murray is now working on a portrait bust of Judge Charles D. McMichael.

Girard College has had for the first time an exhibition of art in the work of fifteen picked students under Edith Bregy.

—Edward Longstreth.

Pittsburgh

At the Beaux Arts Gallery are some 200 sketches by members of the Associated Artists. Among those whose work is noticeable for color or other qualities are Sidney Eastwood, Mabel Y. Day, Annabelle Craig, William T. Gray, Ira McDade, Eleanor S. Black, Elsa A. Zieg, Minnie Sellers, J. C. Kilroy, Rhea Back and W. A. Readie. The group arranged a picnic to be held at the Willows on June 16.

The Alumnae Association of the old Pittsburgh School of Design for Women, which provides a prize annually for the best picture painted by a woman of the Associated Artists, reelected its officers for 1923. They are: President, Mrs. Henry Scully; vice president, Mrs. Albert Pettit; secretary, Mrs. Velma M. Mackay; treasurer, Carrie Reed. Mary O'Hara Darlington is chairman of the library committee.

Baltimore

Glenn Cooper Henshaw, who has been in Baltimore only a short time, has been showing to residents of the city at the Jones Galleries that there are points of beauty in scenes to which they are accustomed. His pastels of the Washington Monument, the Emerson tower and the Maryland Casualty building are among a dozen displayed.

At the Baltimore Museum of Art is an interesting show of work by local sculptors. Ephraim Keyser, Edward Berge, Edgar Stouffer and Benjamin Kurtz. It will remain there during the summer. Another collection at the Museum is one of engravings of the XVIIIth century lent by Blanchard Randall.

Hoboken

The annual loan exhibition of paintings at the Public Library, arranged by Librarian Hatfield, is now open. The place of honor is given to "Autumn" by Paul King, who is also represented by a painting called "Winter." Other names on canvases shown are Henry B. Snell, Carleton Wiggins, Guy C. Wiggins, William Ritschel, Frederick Waugh, Walter McEwen, J. Alden Weir, Harry A. Vincent, John F. Folinsbee, Clara MacChesney, Gustav Wiegand, George M. Bruestle, Reynolds Beal, Karl Termohlen, Frank W. Loven, Charles P. Gruppe and Emmett Owen.

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BOSTON

Sculptures by Karl Skoog are being shown during June at the Craftsman Gallery, 561 Boylston Street. "Appeal to Nature," which received honorable mention at the Connecticut Academy this year, is representative of this sculptor's inclination toward allegorical subjects. It represents a plowman, with one hand on his plow and the other upraised in supplication. The theme is taken from a poem by the Scandinavian poet, Victor Rydberg, preaching that it is not enough to pray—one must work and pray. Courage might be taken as the general theme of Skoog's imaginative work. In "Masters of Destiny," a strong youth is steering a boat, encouraged by a woman, whose hand is on his shoulder. On her head is a sort of Viking cap. In the waters at the prow and stern are good and evil spirits. The whole is well served by the minor figures. Skoog manages a group of figures with no little success, as is evident in his study for a memorial at Barre, Vt., for which a \$500 prize was awarded him, he being one of three sculptors invited to submit designs. "A Secret" won first prize in the Swedish-American exhibition at the Chicago Art Institute in 1922. In 1919 his "Morning Glory" received first prize at Chicago. This year two of his bronzes are shown in the Albright Gallery, Buffalo, by invitation. He also has in his present exhibition a group of portrait medallions, and several alert and vigorous studies of dogs. His "Guernsey Bull," made several years ago, is one of his best things.

The art schools of Boston University, the Massachusetts Normal School and the Boston Museum of Fine Arts have recently held annual exhibitions. Of particular interest at the Museum's exhibition were the exemplifications of the success of Anson K. Cross' method of giving pupils command of memory drawing and true color vision.

Gustaf Tenggren, a young Swedish painter, is exhibiting water colors at the Bookshop for Boys and Girls, 264 Boylston Street. He has illustrated a book of Scandinavian fairy tales and has just completed drawings for a new edition of Grimm's "Fairy Tales," several of which are shown. He displays originality in his drawings and individuality in the use of colors. His elves and gnomes are remarkable for imaginative qualities.

Sicilian and French etchings by Ellen Day Hale and Gabrielle De V. Clements are at Goodspeed's.

Objects of scenic, historic and architectural interests are reproduced in photographs brought back from the Western part of the United States by Thomas Ellison and put on view at the Public Library.

Handwrought jewelry by Frank Gardner Hale is being shown at the gallery of the Arts and Crafts. Hale has just returned from a Western tour of lectures on arts and crafts.

—Ernest C. Sherburne.

Newport, R. I.

The twelfth annual exhibition of the Art Association of Newport will be held in the association's galleries, 76 Bellevue Ave., from July 14 until August 11. Paintings, drawings, etchings and small sculpture will be shown. Exhibits must be submitted on July 3. The jury of selection and award is composed of Charles Bittinger, Gertrude Fiske, William H.

Drury, Harrison S. Morris and Gertrude V. Whitney.

A prize of \$75, to be known as the Richard S. Greenough memorial prize, has again been offered by Mrs. Edith Blight Thompson. It will be awarded to the best picture in the current exhibition, in any medium, which has been submitted by the artist. There will also be awarded a prize of \$25, to be decided by popular vote.

An exhibition of water colors, pastels and miniatures will be held separately from the annual exhibition. This will open on September 1, and continue two weeks.

Silvermine, Conn.

At the annual meeting of the Silvermine Guild of Artists new officers were elected as follows: President, T. Putnam Brinley; vice president, Augustus Gerdes; treasurer, Frank T. Hutchens; secretary, Howard L. Hildebrandt; corresponding secretary, Dorothy Randolph Byard. The board of managers of the guild consists of T. Putnam Brinley, Carl Schmidt, Bernhard Gutmann, Howard L. Hildebrandt, Charles Reiffel, Carroll Holliday and Dorothy Randolph Byard.

The newly constructed Guild Hall is now nearing completion and plans are being made for the summer's exhibitions and activities of the guild. Although the program has not been definitely determined, it is probable that the first exhibition will open about July 1. Various exhibitions of paintings and crafts are being planned and other activities of the guild will probably include receptions and entertainments for artist, associate and sustaining members.

Hartford

Daniel F. Wentworth, president of the Connecticut Academy of Fine Arts, is holding an exhibition of twenty-eight recent paintings at Wiley & Sons' Gallery. The winter landscapes are particularly good, and "Winter Reflections," "Winter Sunrise" and "Old Beech—Winter," are worthy of special mention. "The Red Oak," a fall scene, is one of the outstanding paintings.

Curtis H. Moyer is showing an important collection of nine oils of Jonas Lie. "The Rockbound Coast," "Floating Ice" and "Clinging Snow" are among the best works.

W. Langdon Kihn is showing at the same gallery twelve of his pictures of Indians. The old fisherman is an achievement. "Agnes" is a beautiful young Indian girl and is also a masterpiece.

Eight of William Gedney Bunce's water colors were sold from a recent exhibition at Mayer's. —Carl Ringius.

Concord, Mass.

Etchings by members of the Print Society of Ringwood, England, sent out by the American Federation of Arts, were placed on exhibition June 10 at the Concord Art Centre, to remain until Sept. 1. A selected group of paintings and sculpture will be shown during the summer.

Boisé, Idaho

The League of Idaho Artists exhibited at Carnegie Hall a small collection of paintings by Mrs. E. B. Darlington and Minerva Kohlepp Teichert. The league plans a yearly exhibit.

GREENWICH, CONN.

A feature of the seventh annual exhibition of the Greenwich Society of Artists at the Bruce Museum is Carl Runge's "Fall Round-up," which was purchased by the Council of the National Academy of Design at its winter exhibition, 1921, and presented to the Bruce Museum. The exhibition this year is not only exceptionally fine but varied in character. In the five galleries given over to the art department are shown oil paintings, sculpture, water colors and drawings, arts and crafts, architecture and, in cases, two loan collections of ancient Chinese art. Of special importance are George Elmer Browne's decorative picture, "The Blessing," Hawthorne's "Violet," Leonard Ochtman's "Woodland Vista," Snell's "Forbidding Coast," Weinman's superb bronze "Rising Sun," E. C. Potter's "Becky Lanier on Evangeline," Hermon MacNeil's "In Ambush" and Robert Aitken's fountain figure, "Vanity."

Among the other artists represented are Louis Betts, Matilda Browne, C. C. Cooper, T. F. Crowley, George Wharton Edwards, Florence W. Gotthold, Harriet Tyng Gray, F. T. Hutchens, H. B. Jacobs, E. L. MacRae, Richard Miller, Dorothy Ochtman, M. F. Ochtman, Henry W. Parton, J. G. Tyler, Emile Walters, Frederick J. Waugh, Isabel Cooper, Ercole Cartotto, E. Angela, Chester Beach, Anna Vaughn Hyatt, Georg Lober, E. Phimister Proctor, Brenda Putnam and Bessie Potter Vonn. Architects exhibiting include W. F. Dominick, Hunt & Hunt, W. B. Tubby, H. W. Rowe and I. N. Phelps Stokes.

The exhibition will be open until Oct. 14. The Bruce Museum is near the Greenwich railroad station and half a mile from the Boston Post Road.

Portland, Maine

There is on exhibition in the Sweet Memorial Art Museum a collection of thirty-eight paintings lent by Bernard A. Devine, painter and collector, for the purpose of giving pleasure to residents of his native city. The museum also has two gifts from him, "Moonrise" by Robert Reid and "Young David" by H. O. Walker. The Portland Society of Art pays a tribute to him in the catalogue of the exhibition.

At the entrance to the gallery is a portrait of Mr. Devine painted by George Luks, an excellent piece of work. There also are two marines and a moonlight scene by Luks. Other paintings in the collection are a landscape by Blakelock, two portraits by Duveneck, two still lifes and a portrait of Rockwell Kent by William M. Chase, "The Little Seamstress" by W. W. Gilchrist, Jr., of Portland; a landscape by Inness, three wintry scenes by Alfred Jansson, a marine by Rockwell Kent, "The Bread Market" by Jerome Myers, a landscape by H. W. Ranger, a landscape by William Keith, a marine by Leon Lundmark, a marine by Mr. Devine himself, "Bell-Buoy," "Moonrise" and "Early Moonrise" by F. W. Briscoe, "Autumn" by Hugh H. Breckenridge, an Indian head by E. Irving Couse, "Moonrise" by John F. Carlson, two landscapes by Wyant, a winter scene by Twachtman and other paintings by Edmund Greacen, Harrington Mann, Irving R. Wiles, Carleton Wiggins, H. M. Kitchell and J. E. Bundy.

Mussmann Gallery, 144 West 57th St.—Modern paintings and etchings.

National Sculpture Society.—Indoor and outdoor exhibition of American sculpture at the museums located at 156th St. and Broadway, to August 1.

N. Y. Public Library, Fifth Ave. and 42nd St.—"Making of a Japanese Print." Recent additions to the print collection.

N. Y. Public Library, 203 West 115th St.—Lithographs and etchings by Jerome Myers, to June 30.

Ralston Galleries, 4 East 46th St.—XVIII century English portraits and Barbizon paintings.

Reinhardt Galleries, 606 Fifth Ave.—Ancient Indian and Graeco-Buddhist sculpture.

Salmagundi Club, 47 Fifth Ave.—Summer exhibition of oil paintings by members, to Oct. 15.

Schwartz Gallery, 14 East 46th St.—Exhibition of modern etchings.

Scott & Fowles Galleries, 667 Fifth Ave.—Paintings by XVIII century and modern masters; sculpture by Mario Korbel and Paul Maniship.

Mrs. Sterner's Gallery, 22 West 49th St.—Exhibition of American paintings.

Arthur Tooth & Sons, 709 Fifth Ave.—Exhibition of Barbizon paintings.

Wiener Werkstatte of America, 581 Fifth Ave.—Exhibition of Viennese art.

Howard Young Galleries, 634 Fifth Ave.—American and European paintings.

NEW YORK EXHIBITION CALENDAR

Ackerman Galleries, 10 East 46th St.—Old English aquatint views, to June 30.

American Museum of Natural History, 77th St. and Central Park West.—Paintings of South American Indians by A. Hyatt Verrill.

Arlington Galleries, 274 Madison Ave.—Exhibition of American Paintings.

Art Center, 65-67 East 56th St.—"Current American Printing," and exhibition by the Village Press; Dutch furniture and paintings from H. P. Beens' collection, to June 16; work of students of three of New York's art schools, to Sept. 15.

Babcock Galleries, 19 East 49th St.—Annual summer exhibition of American paintings.

George Gray Barnard's Cloisters, 454 Fort Washington Ave.—Open daily except Mondays.

Brooklyn Museum, Eastern Parkway.—Photographs of Hawaiian types; laces and embroideries.

Brown-Robertson Galleries, 415 Madison Ave.—Prints of New York.

Brunner Galleries, 43 East 57th St.—Paintings by contemporary French and American artists.

Daniel Gallery, 2 West 47th St.—Paintings by a group of modern artists.

Dafalco Gallery, 70 West 50th St.—Exhibition of paintings and books by the late Charles Henry Miller, N.A.

Dudensing Galleries, 45 West 44th St.—Summer exhibition of small paintings by American and European artists.

Durand-Ruel Galleries, 12 East 57th St.—Exhibition of modern French paintings.

Ehrich Galleries, 707 Fifth Ave.—"Old Masters" and modern American paintings.

Mrs. Ehrich's Gallery, 707 Fifth Ave.—Exhibition of metal work, linens, Cantagalli glass and antique furniture.

Fakir Club, 11 East 44th St.—Etchings, lithographs and drawings, to June 30.

Fearon Galleries, 25 West 54th St.—Summer exhibition of old and modern masters.

Ferargil Galleries, 607 Fifth Ave.—Exhibition of American paintings; sculpture and wrought iron by Hunt Diederich.

Folsom Galleries, 104 West 57th St.—Exhibition of American paintings.

Grand Central Galleries, 6th floor, Grand Central Terminal.—Exhibition of American painting and sculpture.

Kennedy Galleries, 693 Fifth Ave.—Currier and Ives lithographs.

Keppel Galleries, 4 East 39th St.—Old and modern etchings and engravings.

Knoedler Galleries, 556 Fifth Ave.—English and French color prints; contemporary American and French paintings.

Kraushaar Galleries, 680 Fifth Ave.—Etchings by M. A. J. Bauer.

John Levy Galleries, 559 Fifth Ave.—American and foreign paintings.

Lewis & Simmons, 612 Fifth Ave.—Old masters and Barbizon paintings.

Lowenbein Gallery, 57 East 59th St.—Paintings by American artists.

Macbeth Galleries, 450 Fifth Ave.—Paintings by American artists.

Metropolitan Museum, Central Park at 82nd St.—Loan exhibition of the Arts of the Italian Renaissance; Italian engravings and woodcuts; exhibition of American handicrafts; Japanese swords and sword blades.

Milch Galleries, 108 West 57th St.—Special exhibition of paintings by American artists.

Montross Gallery, 550 Fifth Ave.—Paintings by a group of American artists.

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